

FACTS FEATURES and FANCIES for WOMEN

NEW YORK.—Many a woman who is careful in summer time to provide herself with a dainty silk or lingerie frock for special occasions finds herself in winter unprepared for a luncheon or card party invitation—unless she attends the function in a dressy chiffon or lace blouse worn with her one good-looking tailored suit. It is the popular idea of the cost of such a costume which discourages most women. Dressmakers talk glibly of charmeuse, crepe metcote, marquisettes and other expensive fabrics, throwing in reckless suggestions about the latest fashions, and finally estimate the finished costume, plus their services, at a modest \$75 or \$100. And so the woman who must buy six frocks—two for herself and four for the children—out of the \$100, hopelessly gives up the idea of a dainty "special" gown and provides the dressy blouse which must do luncheon and bridge duty with the tailored skirt.

A really charming frock, however—and a frock of rich and distinguished character—may be evolved at quite modest cost in these days of simple models which require but four or five yards of material. If the making thereof can be managed without the assistance of the aforesaid expensive dressmaker, and the little "special" frock will be a joy all winter long—and very likely may be used for a dainty house gown the following season.

The distinction of the costume described today is due to simple and effective combinations of color and to rich materials modestly used. A gray gown will require five yards of crepe metcote, which allows for a tunic over a drop skirt having a flounce of the crepe metcote at its foot. If both skirts are built of the crepe metcote—not really necessary, but all—two yards more of the material must be provided. Match the gray as nearly as possible in thin silk muslin—or any cotton and silk mixture—for the drop skirt. White lawn or batiste might be used, but silk and cotton material will be softer and give better lines to the gown. Drop skirt and tunic are cut with a two-gore pattern, the tunic being several inches wider than the underskirt and gathered slightly into the belt. Allow this extra fullness at the center fold of the material—about six inches to each side—when the tunic is cut out. The crepe metcote flounce on the drop skirt is merely a continuation of the skirt and should reach well up under the tunic. Finish the flounce and tunic with a two-inch hem, put in with hand stitches. This hand-hemmed finish will add to the distinction of the gown; it is one of the little details for which one pays the high class dressmaker her hundred dollar price.

The tunic fastens down the left side and a placket is cut in the drop skirt beneath. This placket, slashed into the two-gore pattern, must be faced and hooked over an extending flap of the material to insure sufficient width in the skirt. The tunic is hemmed by hand all the way down and hooked invisibly at the placket, the buttons being added merely as ornaments. The surplus front of the bodice, slanting sharply from midway of the shoulder line, meets the side fastening of the tunic, and the row of buttons on the bodice, continued in the row on the tunic, makes a very graceful line, which adds height to the figure.

The bodice should have a lining of thin lawn, the crepe metcote being draped loosely on this bodice. Any thing like a snug fit should be avoided, for in the soft grace of such a gown lies its chief distinction. The lawn lining should fasten down the center front, the lace vest, backed with a bit of the white satin, hooking across to the left under the edge of the crepe metcote front. The right edge of the lace vest is fastened under the right surplus front of crepe metcote. Therefore in donning the gown the lining is hooked first; the lace vest is hooked in place under the collar and the lower corner of the right surplus front is then hooked across and the placket of the skirt hooked together.

The sleeves, cut in two pieces, to insure a trim fit below the elbow, are also lined with thin lawn and the sleeve is set into the large armhole with a cording of the crepe metcote over quite heavy cable cord. All smart frocks of this nature have corded armholes this season. The diagonally placed row of buttons adds much to the smartness of the sleeve, and the black note of the buttons is repeated in the sash. This sash is about seven inches wide and is double, the soft satin being stitched on the wrong side and turned over with no further stitching. The sash should be very soft and slippy to give a good effect, but the satin should be rich and soft and not too thin or flimsy in texture. The fringed ends and smart bow must be made and sewed fast to the gown and fastened across with the fastening of bodice and skirt.

Be sure to select cream and not dead white flat lace for collar and vest. The collar is a wide, Dutch

model, cut away at the front to show the vest, and is bound around the edge with white satin. The best result will be had by using a bias strip of the satin two inches wide, easing it around the collar and pressing the binding very flat.

A blue frock is easier to make and is delightfully youthful in style, the pretty blue color being relieved just enough by the white collar and frills and the black belt and bow. This frock has a two-gore skirt, gathered into the waistband, but measuring only two and a quarter yards at the foot. The lower edge should be finished with a rather deep hem or facing, set on with hand stitches, and only the softest of petticoats must be worn beneath this skirt, which should cling softly and limply about the feet. Patent leather Colonial pumps with steel buckles and old blue silk stockings will complete the costume very smartly.

The opening of the skirt may come at the right side instead of the left side, under the petticoat which fastens at the right in an odd and individual manner. This petticoat is joined to the waist, which is really the simplest sort of sack model, under a narrow belt. And speaking of this belted effect, it should be held in mind that all belts now are worn extremely loose. One is able to thrust the whole hand easily under a modestly adjusted belt, and this loose belt, over a loosely adjusted corset, gives natural, youthful figure lines.

Cut the bodice in three pieces, a back and two fronts, with long shoulder lines and large armholes. Three-quarter inch tucks, set near together, run down each side of the back and six tucks down each side of the front, the center fronts being finished with a narrow frill of white crepe de chine, set under a facing. The frills on the sleeves are the same width, and all these frills, cut on the straight, are hemmed by hand with a one-quarter inch hem, pressed flat. Be careful, in pressing the white crepe de chine, not to yellow it with too hot an iron. The sleeves are cut in two pieces and hooked up the back, under the frill, so that they will hug the arm trimly at the wrist. Bodice and sleeves should be lined with thin white lawn. The collar is a very large one of white crepe de chine, and should reach all the way to the waistline at the back and fall far over the shoulders. Face it with a two-inch bias facing and hem the facing daintily by hand. A little black satin bow at the neck echoes the black note of the satin belt. The



peplum is tucked to correspond with the bodice, the tucks being left open at the lower edge. At the front an extra group of tucks is set in exactly at the center and the white frill turns toward the right, over the fastening in sharp contrast to the frill on the bodice.

Luncheon or Tea Frock of Blue Crepe Metcote—Total cost, \$8. This frock will require, in the medium size: Four and one-half yards of old blue crepe metcote, 42 inches wide, at \$1.50 a yard; three-fourths of a yard of white crepe de chine, at \$1 a yard; one-half yard of black satin, at \$1 a yard.

Bridge Gown in Gray Black and Cream Tones—Total cost, \$11.54. This gown will require, in the medium size: Five yards of gray crepe metcote, 42 inches wide, at \$1.50 a yard; one yard of black charmeuse, at \$1.50 a yard; one-half yard of black silk fringe, at \$1 a yard; three-fourths of a yard of cream flannel lace, at \$1.50 a yard; three-eighths of a yard of white satin, at \$1 a yard; two and one-half dozen wooden button molds, at two cents a dozen; two yards of gray silk muslin, at 25 cents a yard, for drop skirt.

The illustration shows the new Nineteen hat over which Paris is agog. It is of white straw trimmed with velvet ribbon and roses.

Advice About Veilings. Choose veillings carefully. It makes all the difference in the world whether the face is covered with a gauze which becomes the features or with one which blurs them and throws about the mouth. Many a woman who is regarded as a beauty owes much of that reputation to the fact that she selects her veillings cannily. Crasquels or flit meshes covered with indistinct floral designs greatly becomes the woman with prominent features, and especially if her complexion is a bit sallow. Chenille dots on a thin mesh belong to the woman with a delicate complexion, and when this veilling is all black it lends brilliancy to the pink and white tones, and has the effect of deepening the tint of the eyes. The same type of a beauty cannot go far amiss in selecting any of the Russian nets of diagonal cross or hair line mesh.

Torpedoes Guided by Aircraft. A patent has been issued to Bradley A. Pike, United States navy, for a device that guides submarine torpedoes from an aircraft. The torpedo is the first transported through the air to a point of desired proximity to a target by means of an aircraft, after which the propelling mechanism of the torpedo is started and then the torpedo is released to fall by gravity to the water. In the apparatus, a strap is employed for retaining the torpedo below the aircraft; and a man-

WILKINS HOUSE SECRET ROOM

Clothing of Three Tory Clergymen Are Seized When They Make Escape From Chamber.

When the old Wilkins house on Scriveners Point came in possession of the Port Chester Railway company it was found to contain a secret chamber as romantic as any in a Scottish castle or French chateau of the fifteenth century. The secret chamber was reached through the chimney by means of a stone slab at the side of the fireplace. The slab was moved aside by pressing a spring concealed at the bottom under the ashes, and when open it revealed a narrow flight of iron steps descending into a chamber in the cellar but not communicating with it. The little room was of brick covered with plaster and contained the moldering remains of a small table, a rusty candlestick with part of a tallow candle still in it, and a brown earthen jug. The floor was a foot deep with dust and ashes that had sifted down from the fireplace above. It was absolutely unventilated.

It must have been uncomfortably hot when the fire was burning overhead, yet three Tory clergymen—Cooper, Chandler and Seaberry—took refuge there in 1776 and remained a week while the house was repeatedly searched for them. At the end of that time they escaped through a subterranean passage leading out on the creek and entered from the secret chamber by a small iron door which could only be opened from within. The passage was so small that the clergymen had to crawl through it on hands and knees. When a refugee descended into the secret chamber the fire on the hearth had to be removed and the stone slab allowed to cool, but the Tories on this occasion were so closely pursued that they had to pass through the narrow opening at least as soon as the burning logs had been lifted away, and a smell of scorched cloth filled the house when the patriot soldiers searched the premises.

Aviation Dangers. "The danger of aviation is very much overestimated," said Barrington Kennett in a lecture which he gave under the auspices of the Ladies' Automobile club in London. Going through the list of fatal accidents that had occurred in England, he pointed out that the only one of the nine which was absolutely unavoidable was that which entailed the death of Grahame Gilmour. "Rolls fell because he had put an improvement of his own design on an American machine; Grace simply lost his way and was drowned; Benson, who fell in a Valkyrie machine at Hendorf, had a weak heart and undoubtedly fainted in the air; Cammel was too daring with a machine of which he had no experience; Ooley's machine broke in the air, it is true, but he was doing triple flying; Napier and Ridge were both trying very risky flights.

Together in Life and Death. Two lifelong friends, Frank Washington and James Farrell, both of Hove, have just been buried side by side in Hove cemetery, London, England. Born in the same year, 1856, they were educated at the same school and remained close friends ever after. Both were taken on the same day to the Sussex county hospital for operations, and both operations took place on the same day. Both died on the same day, and both were buried on the same day in the same plot of ground.

Pity the Poor Fat Person. A fat French lady despairingly says: "I am so fat that I pay for a disappointment to make me thin, but no longer does the disappointment come than the joy at the prospect of getting thin makes me fatter than ever."

Their Idea. "How much pin money do you suppose husbands think enough for their wives?" "About enough to keep their old clothes pinned together."

Awful Danger. Two little children were playing in the bath tub and the elder thought she saw a sudden danger. "Jump out, Mary!" she cried in great excitement. "Jump out this minute. The stopper's come out and you'll run down the pipe if you don't get out quick!"

Never Again. "This portrait doesn't resemble me at all!" "Pardon me, madam, but I once made a portrait of a lady that resembled her."—Flegende Blaetter.

THE MARKETS

LIVE STOCK. CHICAGO.—Cattle—Beef, \$5.50@5.60; cows and heifers, \$4.50@5.00; hogs, \$4.50@5.00; sheep, \$4.50@5.00. ST. LOUIS.—Cattle—Beef, \$5.50@5.60; cows and heifers, \$4.50@5.00; hogs, \$4.50@5.00; sheep, \$4.50@5.00.

GRAIN. ST. LOUIS.—Wheat—No. 2 red, 1.00@1.01; No. 2 hard, 97@98; No. 3 red, 95@96; No. 3 hard, 93@94; No. 4 red, 91@92; No. 4 hard, 89@90; No. 5 red, 87@88; No. 5 hard, 85@86; No. 6 red, 83@84; No. 6 hard, 81@82; No. 7 red, 79@80; No. 7 hard, 77@78; No. 8 red, 75@76; No. 8 hard, 73@74; No. 9 red, 71@72; No. 9 hard, 69@70; No. 10 red, 67@68; No. 10 hard, 65@66; No. 11 red, 63@64; No. 11 hard, 61@62; No. 12 red, 59@60; No. 12 hard, 57@58; No. 13 red, 55@56; No. 13 hard, 53@54; No. 14 red, 51@52; No. 14 hard, 49@50; No. 15 red, 47@48; No. 15 hard, 45@46; No. 16 red, 43@44; No. 16 hard, 41@42; No. 17 red, 39@40; No. 17 hard, 37@38; No. 18 red, 35@36; No. 18 hard, 33@34; No. 19 red, 31@32; No. 19 hard, 29@30; No. 20 red, 27@28; No. 20 hard, 25@26; No. 21 red, 23@24; No. 21 hard, 21@22; No. 22 red, 19@20; No. 22 hard, 17@18; No. 23 red, 15@16; No. 23 hard, 13@14; No. 24 red, 11@12; No. 24 hard, 9@10; No. 25 red, 7@8; No. 25 hard, 5@6; No. 26 red, 3@4; No. 26 hard, 1@2; No. 27 red, 1@2; No. 27 hard, 1@2; 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No. 251 hard, 1@2; No. 252 red, 1@2; No. 252 hard, 1@2; No. 253 red, 1@2; No. 253 hard, 1@2; No. 254 red, 1@2; No. 254 hard, 1@2; No. 255 red, 1@2; No. 255 hard, 1@2; No. 256 red, 1@2; No. 256 hard, 1@2; No. 257 red, 1@2; No. 257 hard, 1@2; No. 258 red, 1@2; No. 258 hard, 1@2; No. 259 red, 1@2; No. 259 hard, 1@2; No. 260 red, 1@2; No. 260 hard, 1@2; No. 261 red, 1@2; No. 261 hard, 1@2; No. 262 red, 1@2; No. 262 hard, 1@2; No. 263 red, 1@2; No. 263 hard, 1@2; No. 264 red, 1@2; No. 264 hard, 1@2; No. 265 red, 1@2; No. 265 hard, 1@2; No. 266 red, 1@2; No. 266 hard, 1@2; No. 267 red, 1@2; No. 267 hard, 1@2; No. 268 red, 1@2; No. 268 hard, 1@2; No. 269 red, 1@2; No. 269 hard, 1@2; No. 270 red, 1@2; No. 270 hard, 1@2; No. 271 red, 1@2; No. 271 hard, 1@2; No. 272 red, 1@2; No. 272 hard, 1@2; No. 273 red, 1@2; No. 273 hard, 1@2; No. 274 red, 1@2; No. 274 hard, 1@2; No. 275 red, 1@2; No. 275 hard, 1@2; No. 276 red, 1@2; No. 276 hard, 1@2; No. 277 red, 1@2; No. 277 hard, 1@2; No. 278 red, 1@2; No. 278 hard, 1@2; No. 279 red, 1@2; No. 279 hard, 1@2; No. 280 red, 1@2; No. 280 hard, 1@2; No. 281 red, 1@2; No. 281 hard, 1@2; No. 282 red, 1@2; No. 282 hard, 1@2; No. 283 red, 1@2; No. 283 hard, 1@2; No. 284 red, 1@2; No. 284 hard, 1@2; No. 285 red, 1@2; No. 285 hard, 1@2; No. 286 red, 1@2; No. 286 hard, 1@2; No. 287 red, 1@2; No. 287 hard, 1@2; No. 288 red, 1@2; No. 288 hard, 1@2; No. 289 red, 1@2; No. 289 hard, 1@2; No. 290 red, 1@2; No. 290 hard, 1@2; No. 291 red, 1@2; No. 291 hard, 1@2; No. 292 red, 1@2; No. 292 hard, 1@2; No. 293 red, 1@2; No. 293 hard, 1@2; No. 294 red, 1@2; No. 294 hard, 1@2; No. 295 red, 1@2; No. 295 hard, 1@2; No. 296 red, 1@2; No. 296 hard, 1@2; No. 297 red, 1@2; No. 297 hard, 1@2; No. 298 red, 1@2; No. 298 hard, 1@2; No. 299 red, 1@2; No. 299 hard, 1@2; No. 300 red, 1@2; No. 300 hard, 1@2; No. 301 red, 1@2; No. 301 hard, 1@2; No. 302 red, 1@2; No. 302 hard, 1@2; No. 303 red, 1@2; No. 303 hard, 1@2; No. 304 red, 1@2; No. 304 hard, 1@2; No. 305 red, 1@2; No. 305 hard, 1@2; No. 306 red, 1@2; No. 306 hard, 1@2; No. 307 red, 1@2; No. 307 hard, 1@2; No. 308 red, 1@2; No. 308 hard, 1@2; No. 30